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# MAURICE CHEVALIER

IN "THE LOVE PARADE"

c. 1929

AN ERNST LUBITSCH PRODUCTION

with

JEANETTE MacDONALD

LUPINO LANE

LILLIAN ROTH

A Paramount NEW SHOW WORLD Picture

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# MAURICE CHEVALIER

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ADOLPH ZUKOR AND JESSE L. LASKY

*present*

# MAURICE CHEVALIER

*in an*

# ERNST LUBITSCH

production

# "THE LOVE PARADE"

*with*

## JEANETTE MacDONALD

## LUPINO LANE and LILLIAN ROTH

*By* ERNEST VAJDA and GUY BOLTON

From the famous stage play, "The Prince Consort"
by Leon Xanrof and Jules Chancel

*Music by* VICTOR SCHERTZINGER. *Lyrics by* CLIFFORD GREY.

B. P. SCHULBERG, *General Manager, West Coast Productions*

***A Paramount Picture***

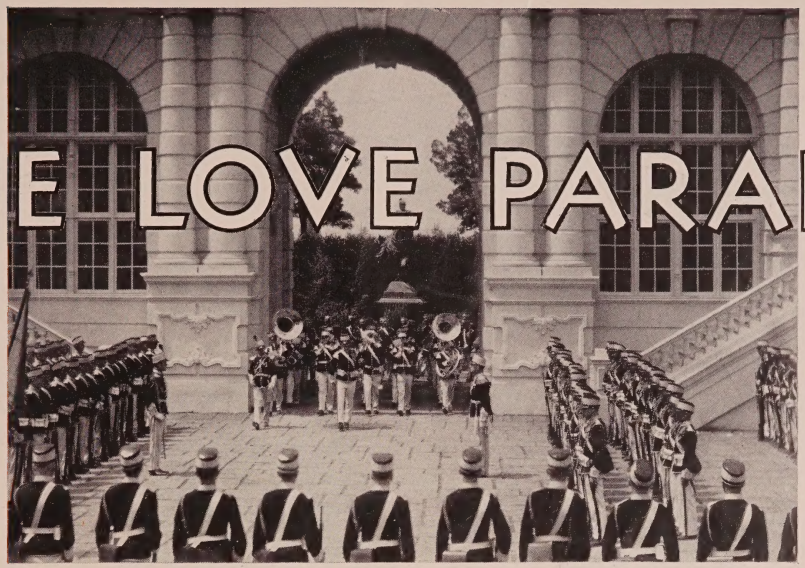
# ERNST LUBITSCH

# THE CAST

| | |
|---|---|
| Count Alfred | *Maurice Chevalier* |
| Queen Louise | *Jeanette MacDonald* |
| Jacques | *Lupino Lane* |
| Lulu | *Lillian Roth* |
| The Master of Ceremonies | *Edgar Norton* |
| The Prime Minister | *Lionel Belmore* |
| The Foreign Minister | *Albert Roccardi* |
| The Admiral | *Carlton Stockdale* |
| The Minister of War | *Eugene Pallette* |
| The Afghan Ambassador | *Russell Powell* |
| The Cabinet Ministers | *Anton Vaverka*<br>*Albert de Winton*<br>*William von Hardenburg* |
| The Ladies in Waiting | *Margaret Fealy*<br>*Virginia Bruce*<br>*Josephine Hall*<br>*Rosalind Charles*<br>*Helene Friend* |

# JEANETTE MACDONALD

# "THE LOVE PARADE"



*The March of the Grenadiers.*

## THE STORY

JACQUES, a gentleman's gentleman, is setting the table in in the home of his master, Count Alfred, attached to the Sylvanian embassy in Paris.

In another room, Paulette, a Parisienne, is furiously berating Alfred, charging that he is deceiving her with other women. Alfred, although he looks as though he is guilty on all counts, is stoutly defending himself. Paulette draws a tiny jewelled pistol on Alfred. He gently takes the pistol from her and lays it on the table.

A few moments later, Paulette's infuriated husband forces his way into the bedroom where Paulette and Alfred are wrangling, sizes up the situation, sees the gun, takes it and fires at Paulette. She falls at his feet.

The husband fires the gun at Alfred, who, to his own and the husband's surprise, remains unhurt by the shot. Paulette, realizing that she is not shot, for the gun contains only blanks, arises. The husband, happy to have Paulette alive at any cost, is full of love and tenderness. But Paulette is furious with him, because she has lost so delectable a morsel as Alfred.

After Paulette and her husband are gone, Alfred's joy is short lived, for he is almost immediately visited by the Sylvanian ambassador, who tells him that his shameless escapades have become unbearable. He must report in person immediately to the Queen of Sylvania.

And so, that night Alfred starts packing for his exile.

In Sylvania, things are not going smoothly. To the discomfiture of her subjects, Queen Louise, although she is young and beautiful, is having trouble getting married. There is a law in Sylvania that the husband of the Queen does not become King. He becomes Prince Consort. As Prince Consort, he has no hand in the affairs of the realm. He is merely a lay figure with no legal rights or privileges, to be dominated by the Queen at her will.

The Queen has become very sensitive on the subject of marriage, for she feels that any man should be happy to be her slave, her Prince Consort.

On the morning that Alfred is speeding back to Sylvania by plane, the Queen is being awakened to the sounds of the Wedding March, played by the Imperial Band. In her fury, Louise demands that at peril of life and limb, the Band must never again play that tune.

Alfred is first on the list to see the Queen. He tells her that he is Count Alfred, ordered home for an audience with the Queen. In her irritation she barely notices him.

While Alfred is waiting for her to collect herself, his eye falls on a document headed

CONFIDENTIAL REPORT SCANDALOUS AFFAIRS OF COUNT ALFRED IN PARIS—

A moment later he sees the Queen take the paper and start to read. As she reads, she becomes more and more interested. From her expression, Alfred knows that not one detail has been omitted. When she finishes, she walks up to Alfred, who is standing at attention, looks him up and down as though she were thinking of some dire punishment. Then suddenly leaves the room.

Alfred cannot imagine where she has gone, but the truth is that she has gone to powder her nose. When she returns, her voice is very severe and she tells him that she will have to punish him.

(*Continued on Page 9*)

LUPINO LANE  LILLIAN ROTH

# THE STORY OF "THE LOVE PARADE" (*Continued from page 7*)

At once the lover, he insinuatingly suggests that the Queen sentence him to stay at the palace always, attached to her

The Queen is furious at his impudence, but is already so intrigued with him that she commands that he dine with her at eight o'clock that night in white uniform.

At eight o'clock that night, Jacques is standing outside the palace. He suddenly catches sight of Lulu, attendant to the Queen's dog. He goes over and picks up an acquaintance with her. He tells her that he is watching out for the Queen's husband. Lulu laughingly tells him that the Queen has no husband. Jacques confidentially says that before Alfred leaves the palace that night, the Queen will be crazy about him. Lulu obviously finds Jacques something new and intriguing in men.

Meanwhile, in the Queen's dining room, Alfred and Louise are getting on famously. An orchestra is playing a dreamy waltz. The Queen's eyes are misty with love, and Alfred obviously finds her the acme of the beautiful women he has known.

And as she sings her willing answer to his love song, they seal their engagement with a kiss.

The wedding of Alfred, raised to the status of a Prince by a command of the Queen, and Queen Louise is an affair of beauty and grandeur. It is almost upset, however, when Alfred, surprised by part of the marriage ceremony which makes him promise to fulfill the Queen's wish, to execute her every command and to be an obedient and docile husband, hesitates to say "I do". But, reassured by a warm smile from the Queen, he forgets his misgivings and all is well.

*"Not a scandal with one woman, Your Majesty — with several!"*

But the Ambassador of Afghanistan, who has his own ideas about a man who is willing to take the wife's part in the marriage relationship, has noticed Alfred's hesitation. And it is important that the minister of Afghanistan shall realize how happy this marriage is to be. There is an important loan at stake.

It is several months later. Alfred has had time to get bored and fed up with his position as Prince Consort. He has no duties, no rights, no privileges. He cannot even have his breakfast until the Queen, finished with her morning parades and duties in which he has no part, arrives to eat with him. No servant in the house will obey him. He is practically the Queen's slave to order about as she will.

Then comes the night of the advertised royal appearance at the opera. The Queen, without consulting Alfred, has gone ahead and made all arrangements for their joint appearance.

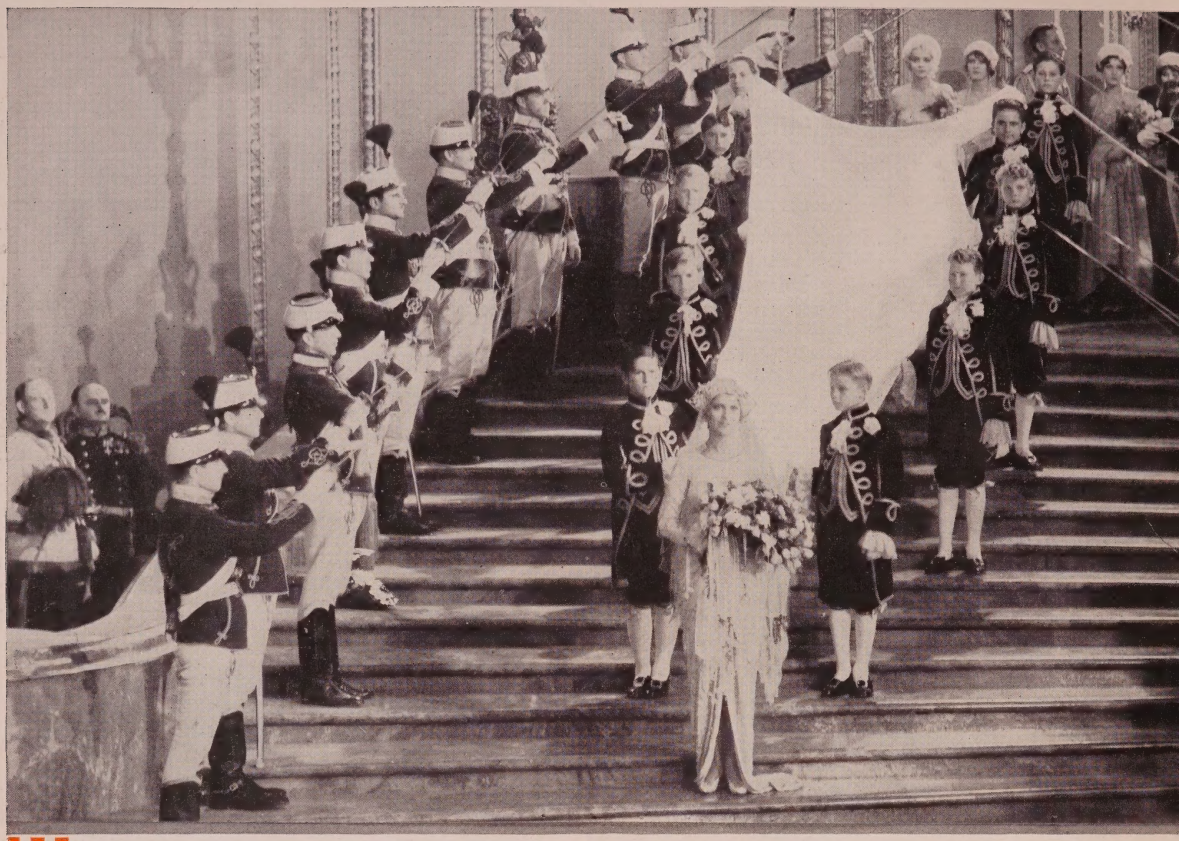
The Queen warns the Master of Ceremonies to tell Alfred that he must be in best of humor at the affair. If the Prince does not smile, it will mean disaster, since Sylvania is in a bad way financially, and unfortunately the Afghan Ambassador is to be at the opera.

At this point, Alfred comes in. He is in much better humor, for he has worked out a practical solution of the country's financial difficulties. But the Prime Minister says haughtily that he is not permitted to receive suggestions from the Prince Consort in affairs of State. And so he refuses to even read Alfred's document. Alfred angrily leaves.

At seven o'clock that night, Alfred has not even started to dress. It is the talk of all the servants. The women of the palace are all on the Queen's side, the men on Alfred's.

Downstairs, the Queen is furious. She sends for Alfred, saying that if he

(*Continued on Page 12*)



# THE ROYAL WEDDING

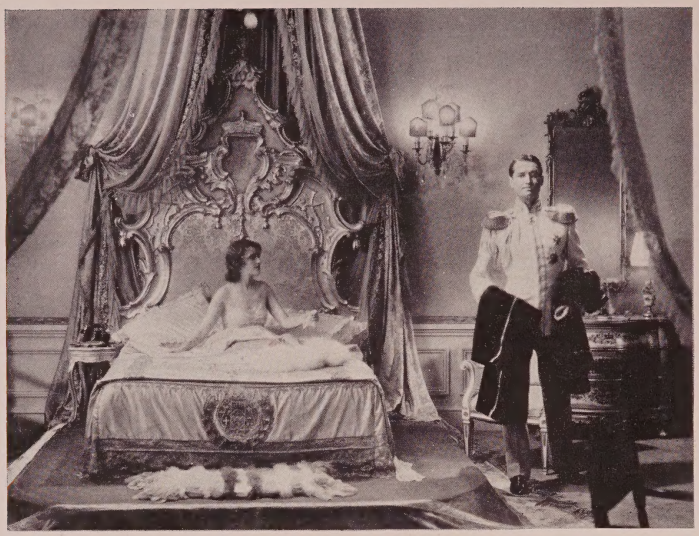
PERHAPS the most dazzlingly spectacular scene yet witnessed and heard in a talking motion picture is the marriage ceremony of Queen Louise (Jeanette MacDonald) and Count Alfred (Maurice Chevalier) in "The Love Parade".

the glamorous climax of the swift courtship of the beautiful Queen by
hing and incorrigible Count. It takes place in the luxurious throne
he palace in Sylvania. The flower and beauty of the kingdom in
ing gowns are there. The court ladies in marvelous costumes,
the Ambassadorial Suite in brilliant uniforms, the stalwart
attire, make a picture never to be forgotten.

ocusses upon the royal pair—the Queen
ueens and the handsome Alfred

this scene and motion pic-

# THE STORY



(Continued from Page 9)

refuses to come voluntarily, she will send soldiers for him. When Alfred appears, he is dressed for traveling. To the Queen's surprise, he says that he is going to Paris. The Queen tries threats, pleas, uses her charms on him, but he is adamant.

After Alfred is gone, we see how much Alfred really means to her. The Queen breaks down, but she is determined at all costs to be the sole ruler.

So we find the Queen arriving alone at the opera. The audience is astonished and there is much murmuring over Alfred's absence. To her distress, she sees the Afghan Ambassador, his expression sarcastic and ironical. Suddenly she notices that the conversation in the audience has stopped and everyone in the audience rises, looking up toward the royal box.

Astonished, she sees Alfred in his uniform and medals smiling happily. He kisses the Queen's hand, which is the signal for much applause. The Queen sees how popular Alfred is with the people.

The Queen is jealous and annoyed. She turns on Alfred tells him that he needn't have come at all. He starts to leave but she asks him to stay.

"Beg me to stay", says Alfred, and the Queen is forced to beg him to stay.

"You wanted to humiliate me. That's why you came!" says the Queen.

"I came," explains Alfred, "because after all, I didn't want to ruin the woman I once loved. But tomorrow morning I'm leaving for Paris. and as soon as this loan is signed, I shall file papers for divorce."

The Queen is nonplussed, and, to her horror, she notices that Alfred has his opera glasses trained on some pretty and very unclothed dancers on the stage. Her jealousy is aroused, but, noticing the new look, of respect on the face of the Afghan Ambassador, Louise realizes that she must go through with colors flying.

Later that night, Louise is in her own room, looking her most entrancing, waiting for Alfred to come to her When he does not come, she telephones to his room to find out what he is doing. He says he is packing, and he refuses her offer to help.

A few moments later he comes to the Queen's bedroom to get his pajamas which the Queen, thinking that things are now all right, has brought into her room. Without a word he takes the pajamas and goes back to his own room. The Queen follows and locks the door.

Alfred is annoyed. "So you are using force again, Madam," he says.

But Louise will not be put off. She tells him that she is going to Paris with him; he can never get rid of her. Then, he retorts, there is little reason for him to go. He might just as well stay here.

Louise agrees. Alfred says that he must find some way to punish Louise. She suggests that he take over the command, not only of the Council of State, not only of the General Staff, not only of the Army and Navy, but also at home. In other words, he is to become King, while she will be the feminine side of the household. That is all that Alfred wants, for he loves Louise, and so the future promises well in Royal circles of Sylvania.

## $11.00 A SEAT

THE elite of New York City gladly paid $11.00 a seat to witness the glamorous world premiere of "The Love Parade" at the Criterion Theatre, on Broadway. The wise theatre goer will regard that statement with a whole salt cellar full of salt. He knows that at the usual premiere where advanced prices are advertised the percentage of the audience that comes in on complimentary tickets exceeds those who have bought tickets. This was not true at the "The Love Parade" premiere. Every seat was actually sold at $11.00. So great was the advance fame of the picture that New York's finest eagerly paid.

*No longer Queen--but a loving and suppliant wife.*

*Four little maids at court. The Queen's Ladies in Waiting.*

*(Below) Jacques, the valet, attempts to make friends with the Royal Guard.*

*(Below) The Queen marries.*

*(Above) "Why is it so difficult to find a husband for me? Am I not as beautiful as other women?*

*Progress reaches the kingdom -- or rather queendom -- of Sylvania.*

*Jacques and his Ludu*

MAURICE IN MANY MOODS. The amazing versatility of Chevalier is not the least of his host of charms.

# MAURICE CHEVALIER

## The Big Happiness Boy from Paris

IN the course of a single motion picture, "Innocents of Paris", Maurice Chevalier has become an idol of the American screen public. His first production had a record run of eighteen fervent weeks in San Francisco. It established its star in the front rank of film favorites throughout the country.

Chevalier has long been well and enthusiasticly known to millions of theatre goers throughout the world. He first leaped into fame in 1913 as the magnetic dancing partner of Mistinguett, she of "the million dollar legs", at the Folies Bergere in Paris. The following year came the great war and Maurice went to the front. He was seriously wounded by shrapnel and taken prisoner. After more than two years of incarceration he made his escape and returned to the French capital, incapacitated for further military service.

His long illness and imprisonment had robbed him of his confidence. He made a trial reappearance at the Casino Montparnasse, one of the smaller Parisian theatres. His success encouraged him. After a few more neighborhood engagements he returned to the Folies with Mistinguett.

His first appearance in an operetta-revue was in "Gobette of Paris" at the Femina. Soon his inimitable rendition of the Chevalier type of song, his personality, his sparkling sense of humor and his superb powers as actor and mimic made him the idol of all Paris. To the post-war French public he was the personification of France leaping triumphant from the ruins of war. Even his characteristic costume of jaunty tuxedo and straw hat tilted rakishly over one ear emphasized this spirit.

Soon the rest of the world demanded their share of this talented artist. He made his debut on the English speaking stage in a revue with Elsie Janis. He appeared in Buenos Aires and won the hearts of the South American throngs as easily as he had charmed France and England.

Then came talking pictures and a momentous visit of Jesse L. Lasky, first vice president in charge of production for Paramount, to Paris. Instantly Mr. Lasky recognized the marvelous opportunity the new medium of entertainment offered to Chevalier, then playing in his native France. A bit sceptical at first, Chevalier consented to come to Hollywood.

In the interval between the completion of his first talking, singing screen production, "Innocents of Paris", Chevalier filled an engagement on the Ziegfeld Roof in New York. Never did a star receive such a reception from critics and public. Each night it was necessary to remove Chevalier's piano from the floor before the wildly applauding audiences would cease demanding encores.

"Innocents of Paris" was a tremendous personal triumph for Chevalier. He caught the fancy of the American screen public with amazing speed. Now comes "The Love Parade". It takes no box office wizard to predict that the French idol's hold upon the cinema millions will be clinched forever by this truly brilliant achievement.

The flashing entertainment jewel that is Maurice Chevalier is now seen in its perfect setting.

# ERNST LUBITSCH

## The Man Who Made "The Love Parade"

*Director and star talk it over.*

IN a recent poll conducted among newspaper critics by Film Daily, a leading motion picture publication, to determine the screen's foremost director, Ernst Lubitsch was chosen by an overwhelming majority. Over two hundred leading critics cast their votes for him. This tribute to Lubitsch will undoubtedly be seconded by millions of film fans. His place in the cinema world is high and unquestioned.

One of the secrets of Lubitsch's success is undoubtedly his thorough training in his profession. His early experience in the theatre was secured in perhaps the most instructive and exacting school in the world, that of Max Reinhardt in Germany. Under Reinhardt's direction he began his stage career at the age of twenty. He appeared in all sorts of plays, serious and light, straight drama and musical comedy. His chief fame as an actor was won as a comedian.

Lubitsch's comic talents displayed on the Berlin stage brought him to the attention of the UFA organization, the foremost producers of motion pictures in Germany. He transferred his make-up box to their studios and starred in one and two-reel comedies on the screen. Then he became interested in the directing side. Starting with the production of short comedies, he was gradually given more important assignments. He directed Pola Negri in "Carmen" and others of her major successes abroad. He produced "The Loves of Pharaoh". American producers became conscious of Lubitsch's high competence. He was lured to this country at about the same time that Miss Negri arrived.

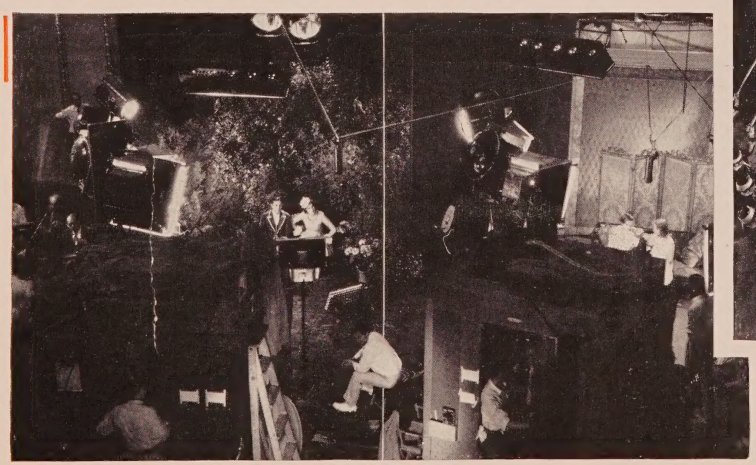
Practically every Lubitsch picture produced in Hollywood has been a major success. Included among them are "The Marriage Circle", "Forbidden Paradise", "The Patriot", "Lady Windermere's Fan" and "The Student Prince".

Lubitsch's superb talent is based upon technical perfection plus a vaulting imagination and a humorously sophisticated outlook on life which he gets over on the screen. No director is more thoroughly familiar with such fundamental details as lighting, construction of settings, the organization of a smooth-flowing continuity and the potentialities of a picture camera than the Great Ernst. He is meticulously care-taking. He rehearsed the major players in "The Love Parade" for weeks before he permitted a camera to be turned on them. Himself a musician, he memorized the entire score of the picture before he started directing it.

Critics rave about "the inimitable Lubitsch touch". There is an atmosphere about a Lubitsch picture that you find nowhere else. His players live their parts. They are flesh-and-blood, civilized people. They do nothing that does not seem utterly natural. They have a slyly humorous outlook on life. If they are indiscreet -- and they very frequently are -- they are delicately so. They sin with polish and a smile. They are supremely, gorgeously alive!

Combine the talents of a Lubitsch with the sparkling personalities of such splendid players as Chevalier and Jeanette MacDonald and the others, and you can understand the amazing perfection of "The Love Parade"!

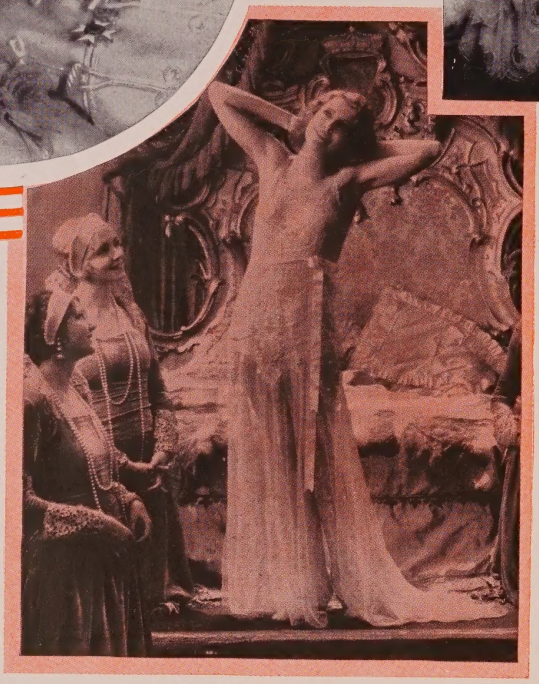
*Photographing the gorgeous wedding procession in "The Love Parade". Note cameras on wheels and Lubitsch sitting in front of them.*



*Directing two scenes simultaneously. On the right, Chevalier and Miss MacDonald; on the left, Lupino Lane and Lillian Roth. Lubitsch seated at the bottom of the white line, which indicates division of two scenes.*

(Above) *The kiss that rocked a kingdom.*

(Right) *A fateful meeting in the boudoir of the Queen.*



*Her Majesty awakens.*

*An old friend in a new setting -- Ben Turpin.*

*The Queen reviews the Royal Grenadiers.*

*Beautiful women add sparkle and zest to "The Love Parade"*

# JEANETTE MacDONALD

SHE must be beautiful. She must possess an exceptionally fine soprano voice that is microphonically perfect. (And even the best of soprano voices may not reproduce well on the audible screen.) She must be able to wear gorgeous clothes as if she were born to them. She must be an excellent actress. She must have the bearing and dignity of a Queen, and in the next moment she must display the full-blooded warmth of a woman lost in the ecstacies of a great love. And, in addition, she must possess a lively sense of humor.

Paramount looked high and low for such a woman. They wanted her to play the role of "Queen Louise" in "The Love Parade". Tests were made of practically every leading woman on the musical comedy and operetta stage. Then Jeanette MacDonald was lured before a camera -- and the search was triumphantly ended!

Miss MacDonald, a Philadelphia girl of Scottish descent, made her stage debut in the chorus of a Ned Wayburn revue. She understudied the prima donna in "The Night Boat", a successful Broadway musical comedy in which Jack Oakie and Ernest Torrence were comedians. In successive seasons she was featured or starred in "The Magic Ring" with Mitzi, "Tip Toes", "Irene", "Tangerine", "Sunny Days", "Bubbling Over", "Yes, Yes, Yvette", "Angela" and "Boom Boom".

She has red-gold hair and sea-green eyes. Though famous for her singing voice, she takes a private singing instructress with her wherever she goes, to check upon the quality of her work. Her favorite food is milk. Her ambition is to play gamin roles, and her first two parts in motion pictures are both Queens. For, so outstanding was Miss MacDonald's performance as "Queen Louise" in "The Love Parade" that she was at once signed by Paramount to play the Queen in "The Vagabond King" with Dennis King. Later she put her name upon a long-term Paramount contract.

Much of the same magnetic personality and gay, refreshing view-point that is Maurice Chevalier's is also Jeanette MacDonald's. No more fitting choice could have been made for a leading woman for the great French star. No feminine heart in the audience will rebel when the handsome Maurice lays his heart at the well-shod feet of the fair Jeanette in "The Love Parade".

THE prime essential of a great motion picture is a good story. Realizing this, Paramount employed the best literary brains available on "The Love Parade".

Though the picture is based upon the famous stage play, "The Prince Consort", by Leon Xanrof and Jules Chancel, the final story is practically an original by Ernest Vajda and Guy Bolton.

Vajda is the well known Hungarian playwright who at one time had four successful plays running simultaneously in New York. The plays were "The Harem", produced by David Belasco; "Grounds for Divorce", produced by the Charles Frohman Company; "Fata Morgana", a Theater Guild hit; and "The Little Angel", produced by Brock Pemberton. Previously Vajda had written Budapest's prize operetta, "The Carnival Marriage", with music by Poldini, which is revived each year in the Hungarian capital.

Since 1927, Vajda has been in Hollywood under contract to Paramount and has written some of the most successful picture stories of all times.

Guy Bolton has written or collaborated on forty seven musical shows. His principal collaborator has been P. G. Wodehouse. Their successes include "Have a Heart", "Oh, Boy"! "Leave It to Jane", "The Riviera Girl", "Miss 1927", "See You Later", "Oh, Lady, Lady", "The Girl Behind the Gun", "Ask Dad" and "Sitting Pretty". Others in which Bolton has had a hand are "The Five O'Clock Girl", "Rio Rita", "Lady, Be Good", "Polly Preferred", "Sally", "Miss Springtime" and "Very Good Eddie".

"LOVE PARADERS" IN CONFERENCE

*Reading left to right: Victor Voyda, Clifford Grey, Ernest Vajda, Victor Schertzinger, Guy Bolton, Maurice Chevalier and Ernst Lubitsch.*

# LUPINO LANE

A Frenchman is starred in "The Love Parade". A German directed. The leading woman is an American of Scottish descent. The story is by an Hungarian. The cast includes an Italian, a Welshman, a Czecho-Slovakian, a daughter of Spain, and a Canadian.

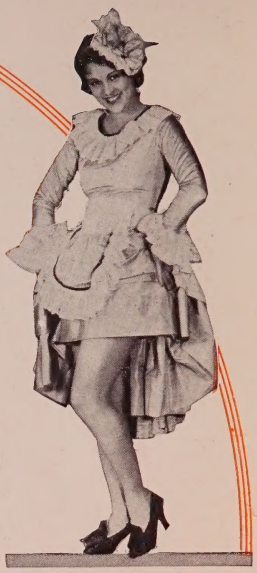
The chief comedian, Lupino Lane, adds to the gayety of nations by being an Englishman.

Lane comes of an illustrious family of London music hall artists. No variety show bill in England would be considered complete unless there was a Lane on it. Lupino gained fame in his native land before coming to this country. He had the comedy role in many famous Broadway musical successes. Several years ago he journeyed to Hollywood to try his luck in pictures.

Contrary to the fate of most European comedians on the American screen, he was at once successful. Humor is notoriously provincial in scope; that is why a great laugh-getter is seldom a hit when transplanted to another clime. Charlie Chaplin and Lane are exceptional examples of English musical hall stars who have scored even greater triumphs in America.

Lupino Lane is more than a comedian. He is an acrobat and he possesses an excellent singing and talking voice. Moreover, he is a good actor even when his lines are serious. His performance as "Jacques", the all-wise valet, is one of the high spots in "The Love Parade'.

# LILLIAN ROTH



THE Broadway musical comedy and vaudeville stage has lost another star to Hollywood!

When Lillian Roth, Boston born, New York bred, was five years old, she was appearing before the motion picture camera at a studio in Fort Lee, New Jersey.

When she became a young lady of ten years of age, Lillian toured a vaudeville circuit with her younger sister, Ann, doing dramatic impersonations of Ethel Barrymore, Ruth Chatterton, John Barrymore and others.

At fifteen, she first attempted to sing professionally and won a part in the Shubert's production of "Artists and Models" by her successful rendition of a touching ballad called "Red Hot Mama".

A few years later and she was a sensation as a blues singer in New York night clubs, the Ziegfeld Follies, in Earl Carroll's Vanities, in Delmar's Revels and as a vaudeville headliner over the Orpheum Circuit.

When Jesse L. Lasky went to Ziegfeld's Midnight Frolic one evening to hear Maurice Chevalier, Lillian Roth was on the same bill. The result was her appearance in two singing short features at Paramount's Long Island studio. So successful were these that she was signed to a contract and sent to Hollywood to play the role of "Lulu", the gamin maid, in "The Love Parade".

CONTRIBUTING to the success of "The Love Parade" is the fact that all of the smaller parts, even the bits, were assigned to the best character actors in Hollywood.

For instance, one of the Queen's Ministers will be recognized as Eugene Pallette, the comedy detective of "The Greene Murder Case" and "The Canary Murder Case". E. H. Calvert, the straight-backed "District Attorney" in those same two famous successes, is here seen as the "Sylvanian Ambassador" to France. The divorced eyes of Ben Turpin are glimpsed for the first time in a talking picture in a bit in "The Love Parade". The fiery French lady caught by her husband in a rendezvous with Chevalier in the first sequence in the picture is Yola D'Avril, one of the real beauties of Hollywood.

Edgar Norton, "Master of Ceremonies" at "Queen Louise's" court, has been seen in many Paramount pictures, particularly as valet to Adolphe Menjou.

*Of white satin, seven yards long, two feet wide, embellished with rhinestones, pearls and sequins is "Queen Louise's" bridal gown.*

The quartet of beautiful young women who portray the "Ladies in Waiting" to "Queen Louise" illustrate the type of juvenile actress now coming to the fore in Hollywood—girls who are not only stunning looking but who also possess good singing and speaking voices. Incidentally, one of them, Rosalind Charles, was up to the time of her appearance in "The Love Parade" a stenographer in the story department of Paramount's Hollywood studio. Victor Schertzinger, who wrote the music for the picture, heard her singing over her work and, struck with her voice, had a test made of it.

Practically every actor in the cast of "The Love Parade" has enjoyed feature billing in other productions. And, by the way, Russell Powell, who succeeds in looking the fierce "Afghan Ambassador" to the life, is very much an American!

# THE MUSIC

THE LILTING MELODIES of "The Love Parade" are one of its fascinating charms.

"PARIS, STAY THE SAME". Sung by the magnetic Maurice as he bids good bye to his French lady loves.

"DREAM LOVER". Jeanette MacDonald describes in song the man of her midnight imaginings.

"LET'S BE COMMON". Lupino Lane and Lillian Roth have musical ideas of love — and tell them.

"NOBODY'S USING IT NOW". Chevalier here sings the type of sly, roguish air for which he is famous.

"ANYTHING TO PLEASE THE QUEEN". Maurice makes a daring, melodious promise that he finds hard to keep.

"GOSSIP". Lupino and Lillian retail in song the palace scandal to the eager kitchen staff.

"MARCH OF THE GRENADIERS". Queen Jeanette and her guards make the welkin ring with a rousing martial air.

VICTOR SCHERTZINGER, who wrote the music for "The Love Parade" is motion picture director as well as composer. Among his picture hits are Richard Dix's "Redskin". His most successful previous song is "Marcheta", one of the famous best popular sellers of all times.

CLIFFORD GREY, who did the lyrics, performed the same job, for Chevalier's first stage musical comedy in English, "Hello, America". He is also the lyricist for Ziegfeld's "Sally" and "The Three Musketeers". Also for "Hit the Deck".

This book sold only in theatres showing "The Love Parade". It may be purchased in quantity from Al Greenstone, 1547 Broadway, N. Y. Printed by the Gordon Press, Inc. N. Y.

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